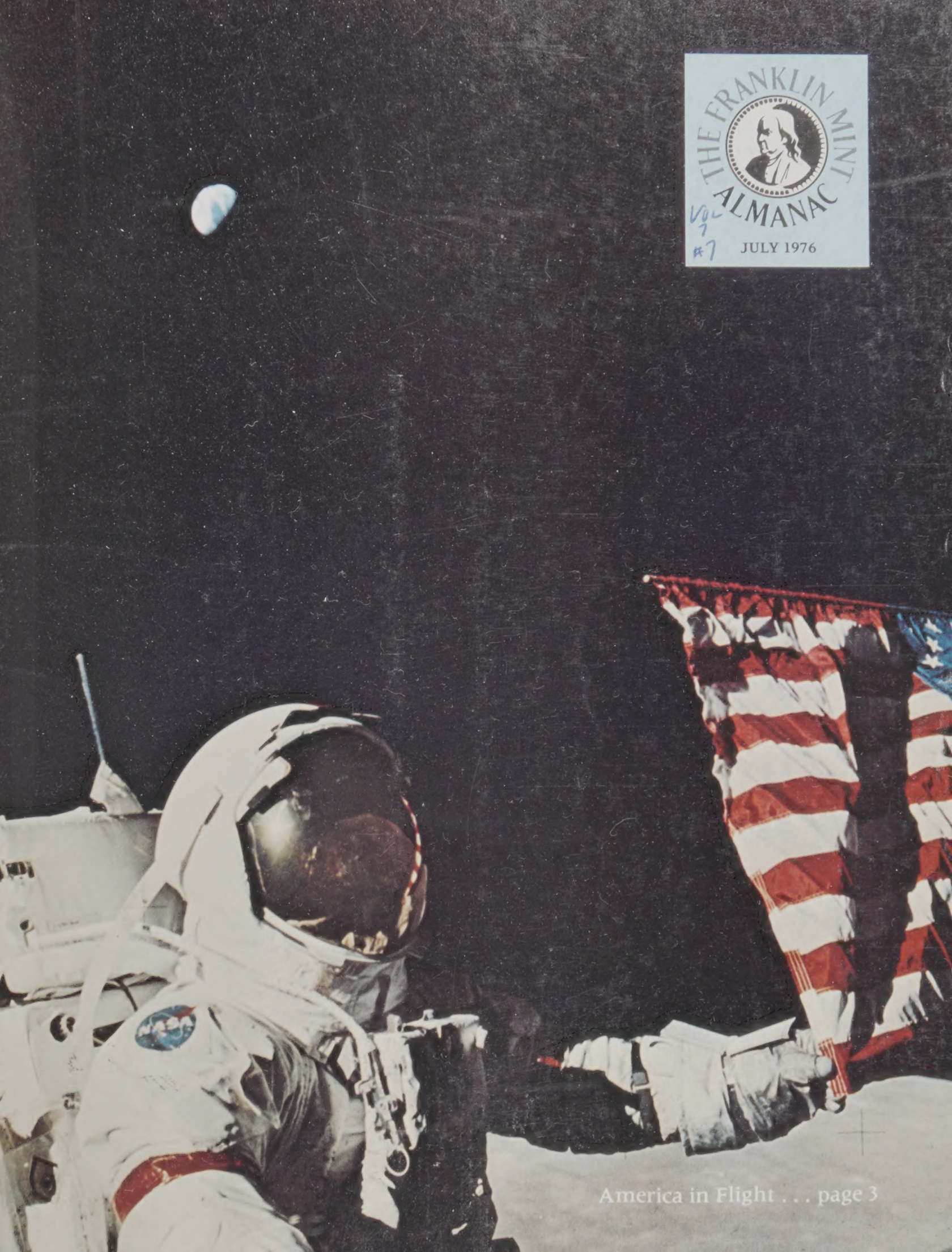


THE FRANKLIN MINT ALMANAC

Vol 7 #7

JULY 1976

America in Flight . . . page 3

JULY 1976
VOLUME 7, NUMBER 7

Joseph Patrick Henry / Editor
Edwin S. Trautman / Vice-President, Copy Services
Chester G. Peterson / Vice-President, Creative Services
Peter Richardson / Design Director
Nancy L. Harvey / Research Editor
Edwina West / Editorial Assistant

THE FRANKLIN MINT ALMANAC is published at Franklin Center, Pennsylvania, by The Franklin Mint. Third class bulk rate postage paid at Franklin Center, Pennsylvania and at additional mailing offices. Editorial offices at Franklin Center, Pennsylvania 19091. Copyright 1976 by The Franklin Mint. All rights reserved. Subscription price: $8. per year, included in annual dues of The Franklin Mint Collectors Society.

NOTE: The Franklin Mint, the world's largest private mint, is not affiliated with the U.S. Mint or any other government agency.

COVER: An American astronaut proudly plants our country's national banner on the surface of the moon as America wins the race to outer space — capping 200 years of America in Flight.
See story beginning on page 3.

3 AMERICA IN SPACE
The National Space Institute will issue The Official Air and Space Ingot Collection

9 A TIME FOR SHARING
Collectors Society Members share knowledge, laughter and deep emotions on Hawaiian tour

14 AMERICA THE BEAUTIFUL
The Franklin Mint creates a new *kind* of medal

16 THE BICENTENNIAL GOLD PENDANT

17 INTERPHIL '76

18 THE QUIET COLLECTOR
Who proves that all collectors are *not* alike

22 THE BICENTENNIAL NOTEBOOK

24 COLLECTORS SOCIETY NEWSLETTER

25 FRANKLIN MINT STUDENT BICENTENNIAL WEEK

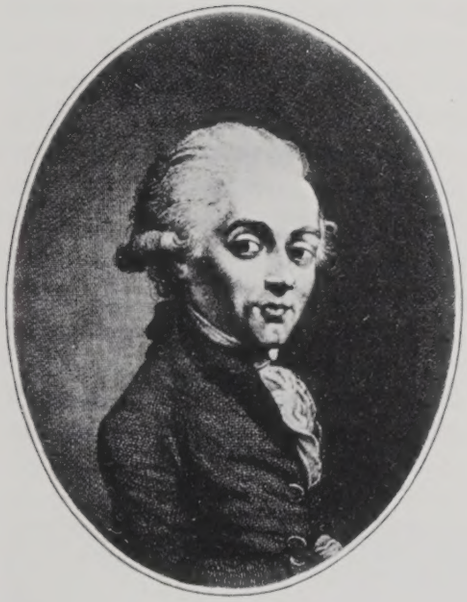
28 RECENT ISSUES OF THE FRANKLIN MINT

31 YOUR REPRESENTATIVES DATEBOOK

PHOTO CREDITS: Cover, Page 8, NASA; Pages 3 (left), 4 (bottom left and right), 6 (bottom and right), 7 (top left and right), Brown Bros.; Page 3 (right), ©The Penn Mutual Life Insurance Co.; Page 4 (top left), Bain News Service; Pages 4 (top right), 5 (top), 6 (top), The Bettmann Archive; Page 5 (inset), Library of Congress; Page 7 (bottom), Associated Press; Back Cover, Culver Pictures.
"High Flight" is reprinted courtesy of I.H.T. Corp., N.Y.

America in Flight

The National Space Institute will issue The Official Air and Space Ingot Collection



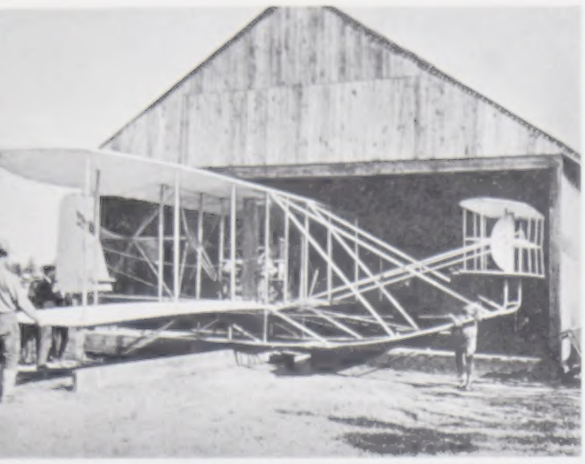
"What sweet ecstacies take possession of the soul of a mortal, who leaving the terrestrial abode, soars into the etherial regions!"

JEAN PIERRE BLANCHARD

AT a little before 11 o'clock in the forenoon of Wednesday, January 9, 1793, a strange object appeared in the sky above the farmlands of southern New Jersey. It was round and glowed like a bright golden ball in the clear Winter sunshine. Slowly, it began to descend out of the northwest toward a wooded field near the village of Woodbury.

This eerie and frightening phenomenon was witnessed by a number of persons. One man, whose name may have been Bolton, or Griffith, or Taggart — the records are imprecise — watched the approach of the curious craft as it bobbed about in the sky, falling then rising again, until it finally settled to earth in a small clearing.

As the terrified man stared wide-eyed from behind the safety of a tree, an odd-looking creature dressed all in blue climbed from the glittering enclosure at the base of the sphere, which even now seemed to be collapsing before the onlooker's very eyes. In its hand,



A 1908 Wright biplane for the U.S. Army.

the celestial being held an object — perhaps a weapon — in the shape of a bottle.

The conductor of the mysterious orb spied the earthling and gestured to him, calling out in a strange tongue the man had never heard before. The poor human, still frightened out of his wits, approached a little nearer.

On closer look, this apparition from space began to take on a more familiar form. Could it be human? Again it called out to the man:

"Bonjour, mon ami! Comment allez-vous? Du vin, monsieur?

Thus ended the first aerial voyage in the New World — the balloon flight of the celebrated French "aeronaut" Jean Pierre Blanchard — from the prison yard of colonial Philadelphia, across the Delaware River to a wooded field in Gloucester County, New Jersey. The journey took 46 minutes and covered 15 miles.

And thus began America's love affair with flying.

This American attachment to the wonder and majesty of flight has grown at a dizzying, intoxicating pace for nearly 200 years. Yet it was only a short time ago — just at the turn of this century — that two American brothers finally solved the mysteries of *powered* flight and, with their hearts in their mouths, fluttered briefly over the earth on the fragile wings of canvas and high hope.

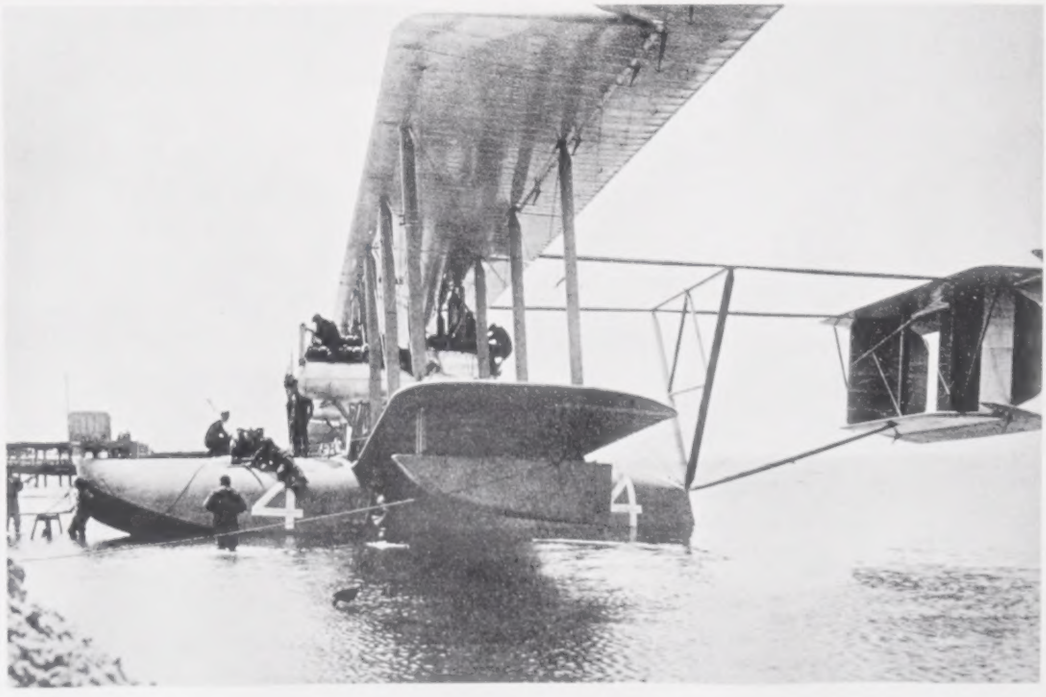
Today, less than a life span later, America's astronauts stand poised at the edge of outer space, ready to explore the universe in sophisticated machines so powerful and complex they defy understanding.

It is to salute this saga of America in flight that the National Space Institute will now issue *The Official Air and Space Ingot Collection.* This enduring commemorative collection — to be struck in solid sterling silver by The Franklin Mint — will pay lasting tribute to the men and machines that have given America mastery over both air and space.

Rickenbacker in his World War I fighter.

If Bolton, or Griffith, or Taggart — or whoever it may have been — was awe-struck and terrified when Jean Pierre Blanchard's hydrogen-filled balloon landed in New Jersey, the good people of Philadelphia were awe-struck and jubilant as it lifted into the air over the center of their city — at a spot less than two blocks from Independence Hall. Blanchard had been the first man to fly a balloon

U.S. Navy Commander A.C. Read — and the Curtiss NC-4 flying boat he piloted from Newfoundland to Lisbon, Portugal, in 1919.



across the English Channel, and now he was to be the first man ever to make a balloon flight in America.

Among the thousands gathered to cheer the intrepid Frenchman on were the President of the United States, George Washington, four future American Presidents — John Adams, Thomas Jefferson, James Madison and James Monroe — and the French Minister to the United States, Monsieur Jean de Ternant. George Washington clearly recognized the historic significance of Blanchard's first flight in America, and so issued him a special "passport" for his journey — the *only* American passport ever signed by a President of the United States.

Blanchard, too, realized he was about to make history, and so made his preparations carefully. Into the gondola of his balloon he placed a number of scientific instruments, among them a thermometer, telescope, watch, compass and a barometer — loaned to him by Benjamin Franklin's grandson. Being a Frenchman, *naturellement*, he also included a few bottles of good wine. Blanchard's carefully kept journal of his flight reveals what good use he made of "the exhilarating juice of the grape" both during his airborne journey — and after his landing, joined in his refreshment by Bolton, Griffith *and* Taggart.

From a time long before Blanchard's first balloon flight in America until a time long afterward, would-be aeronauts attempted to "fly like the birds" by imitating the actions of birds. And so they fabricated a whole aviary of outlandish-looking contraptions. But the plain aerodynamic fact was that man would never match the flight of birds with flapping wings. And so, while the first crude machines did fly — after a fashion — they flew in only one direction — straight down.

The urge to fly, however, would not be stilled, and so man turned to fixed-wing gliders. These heavier-than-air craft did indeed fly — up, down and sideways — but always and only, like balloons, at the mercy of the wind. What was needed, what was relentlessly sought after by daring young men in their flying machines was some form of *powered* flight.

Lindbergh — and the "Spirit of St. Louis" as it flies over the rooftops of Paris.

They tried. And tried. Again and again — only to fail again and again. From the mythical Icarus to the immortal Leonardo da Vinci to the all but forgotten early pioneers like Britain's Sir George Cayley, Germany's Otto Lilienthal, the Brazilian Alberto Santos-Dumont and Americans Octave Chanute and Samuel Pierpont Langley. But it remained for two bicycle mechanics from Dayton, Ohio — Wilbur and Orville Wright — to build and *fly* the first true airplane.

They did it on the cold and windy morning of December 17, 1903, at a place called Kill Devil Hills near Kitty Hawk, North Carolina. Their aircraft was the Wright "Flyer," built by themselves after five years of research and testing, and at a cost of less than $1,000. It was powered by a 12-horsepower gasoline engine, had two wings and weighed a little over 600 pounds. With Wilbur at the controls and Orville running alongside, the

Amelia Earhart — pioneer U.S. aviatrix.

"Flyer" barely managed to lift itself and its pilot off the ground and cover only about 120 feet on its initial flight. But it did fly!

Later, Orville Wright summed it all up succinctly when he wrote: "This flight lasted only 12 seconds, but it was nevertheless the first in the history of the world in which a machine carrying a man had raised itself by its own power into the air in full flight, and sailed forward without reduction of speed, and had finally landed at a point as high as that from which it started."

That was the beginning of true powered flight — but it was *only* the beginning. From that modest beginning the age of flight took off!

Americans fell in love with the airplane and, within a few short years, hundreds of young men were learning to fly the machines built by the Wrights, by Glenn Curtiss and by a host of other now-forgotten backyard airplane builders.

The years between the Wright Brothers' initial success in 1903 and the start of the First World War a decade later were marked by relatively few "firsts" for aviation. But two of them — achieved by American's — are worth of noting.

On January 18, 1911, a young civilian pilot named Eugene Ely took off in a Curtiss biplane from San Francisco and flew 13 miles out over the Pacific Ocean. There he landed on a wooden platform erected over the stern of the cruiser *U.S.S. Pennsylvania.* Later that same day, Ely took off from the platform and returned to land. Thus was born the concept of the modern naval aircraft carrier.

Later that same year, a 32-year-old graduate of the Wright Brothers Flying School completed the first successful transcontinental flight from New York to California. The pilot's name was Calbraith Perry Rodgers, and his 4,200-mile odyssey could be considered a "success" only in the most generous sense.

The often delayed but unstoppable Rodgers followed the only navigational aids available in those early days; the railroad tracks that wandered their zig-zag way to California. The intrepid flyer finally did reach his destination — and in what then *had* to be record time.

It took him 84 days. And he cracked up 19 times along the way.

In a last show of bravura, Cal Rodgers landed his Wright biplane, the *Vin Fiz,* on the sands of Long Beach, California, taxied it into the Pacific surf and stepped out — on crutches.

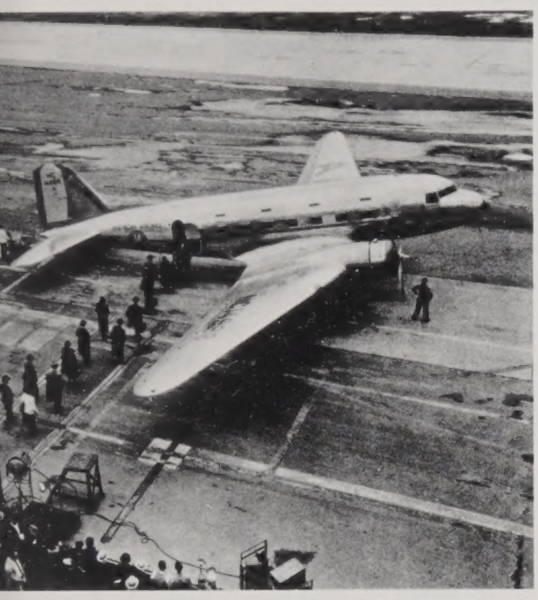
The First World War brought America its first real hero of the skies. He was a tall, handsome former racing car driver, and he became this country's leading "ace" in the dogfights over France. Captain "Eddie" Rickenbacker downed 26 enemy aircraft during a span of only six months in 1918, and then went on to become a giant among the pioneers of commercial aviation in the postwar years.

The end of the First World War also gave American civilian pilots their first truly dependable airplane, the Curtiss JN-4D — the beloved "Jenny" — more than 9,000 of which had been built by war's end. The "Jenny" was a twin-cockpit training plane that flew low and slow. But it was dirt cheap to buy after the war, was easy to fly, and could be held together with baling wire and spit. It became the darling of the early barnstormers and stunt flyers, among them a tall and skinny young pilot named Charles Lindbergh.

The close of the war in Europe also ushered in a new era of aviation —

Commander Byrd — and the Ford Tri-Motor.

the Golden Age of Flight. For the double decade between the two world wars was a time of daring exploits in the air, of great pilots, increasingly better aircraft, and astonishing feats of flight.



The rugged and dependable Douglas DC-3.

By far the most spectacular achievement of that time — and one that remains unmatched for high drama in the annals of winged flight — was Lindbergh's perfectly executed solo flight across the Atlantic. Flying from New York to Paris in the *Spirit of St. Louis,* Lindbergh spanned the empty ocean alone in May of 1927 in a little over 33 hours and in a flawless display of dead-reckoning flying.

There were other great American aviators of that era. Jimmy Doolittle, Frank Hawks, Bert Acosta and Clarence Chamberlin. Hap Arnold, Roscoe Turner, Ben Howard and Billy Mitchell. Ruth Nichols, Jacqueline Cochran, Anne Lindbergh and Amelia Earhart.

And great flights.

On May 17, 1919, U.S. Navy Lieutenant Commander A.C. Read landed the Curtiss NC-4 flying boat and his crew of five in Lisbon Harbor to complete the first flight from the American continent to Europe.

On May 9, 1926, a young American naval officer named Richard E. Byrd and pilot Floyd Bennett completed the first flight over the North Pole.

In July of 1933, Wiley Post piloted his *Winnie Mae* around the world, alone, in a little over seven days.

And on January 20, 1937, a sleek, low-wing monoplane established a new transcontinental speed record by flying from Burbank, California, to Newark, New Jersey, in 7 hours and 28 minutes — an average speed of 332 miles an hour. (The designer and pilot of that plane was a young Texas-born millionaire named Howard Hughes.)

And classic planes. The Wright Bellanca and the Taylor Cub, the Lockheed Vega and the Curtiss Condor, the Ford Tri-Motor and the Ryan SJ, the Martin flying boat *China Clipper* and the fabulous Douglas DC-3.

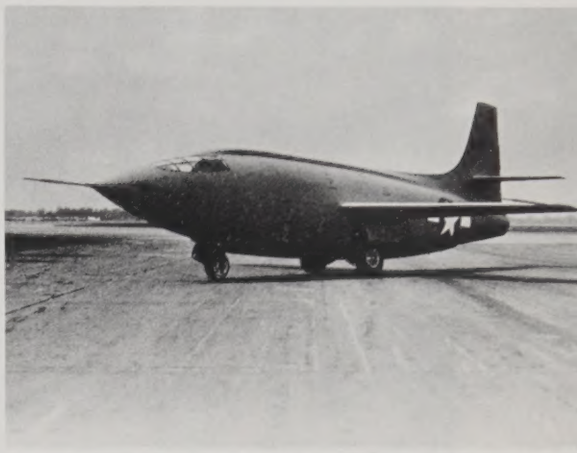
The coming of World War II brought a five-year halt to flying-for-the-fun-of-it. Attempts at new speed and distance records were put aside, and civilian commercial flying was all but suspended. The swift and graceful racers and transports of peacetime gave way to the swift and deadly fighters and bombers of a terrible air war.

Yet the Second World War also provided two new and revolutionary means of powered flight.

The jet engine — on which the United States, England and Germany all worked furiously during the war — was perfected too late to affect the outcome of the fighting. But it did open the way to an undreamed of growth in commercial aviation in the postwar world.

Today, fleets of giant jetliners streak through the skies world-wide at speeds up to 600 miles an hour, bringing the luxury of air travel — once reserved for the privileged few — within the reach of every voyager.

Another aerial development of that period was the rocket-powered missile. Capable of a thrust exceeding the force of the most powerful jet engines, and freed from reliance on any outside atmosphere, the rocket released the last bonds on our ability to travel — anywhere. It freed us



The Bell XS-1 supersonic rocket plane.

not only from the bonds of earth, but from the limits of the sky itself. Man could now look at the stars and do more than dream. Now he could plan.

And so was joined history's most intense peacetime competition between the two most powerful nations on earth. The race to space.

* * *

On the evening of October 4, 1957, a strange object appeared in the night skies over America. It was round and it glowed like a tiny golden globe as it sped past the twinkling stars of the Milky Way. It was barely visible to the unaided eye, and every few sec-

The Boeing 707 jetliner on test flight.

onds it sounded an innocent, almost inaudible "beep beep" on a radio frequency of 20.005 megacycles.

And yet, that cryptic signal rang like a fire bell in the night throughout America. For this was *Sputnik!* — the

American astronauts leave the pad — walk in space — orbit the moon — and take "one small step."

first man-made meteor. And it announced to the world that the Soviet Union — and not America — was first into space.

Americans reacted to *Sputnik* with wonder, then with dismay and, finally, with an anger that approached cold fury. We had been smug too long, and now we had been beaten to the punch. A society that stood for everything we opposed had launched the earth's first satellite.

The world stood by and watched, bemused at the sight of America giving itself a swift kick in its assumptions. And then America set to work — belatedly, but with a will.

Within four months, on January 31, 1958, the United States launched *its* first satellite, Explorer I, and in the process discovered the Van Allen Belt, a mysterious band of high energy subatomic particles that loops about in space from 600 to 4,000 miles above the surface of the earth.

In April of 1961, the Russians put a man in orbit and sent him around the globe once in 1.8 hours. Less than a month later, an American astronaut rode "Freedom 7" on the nose of a Redstone rocket a bare 300 suborbital miles on a flight into space lasting scarcely 15 minutes. The U.S.S.R. *still* led the U.S.A. in outer space.

Later that same year, the Russians did it again — sending another cosmonaut whirling around the earth a mind-blinding 17 times! The Americans came back in February of 1962 when the spaceship "Friendship 7" achieved *our* first orbital flight — three times around the world in 4.9 hours. America was still trailing in space — but we were closing the gap.

The space competition between the United States and the Soviet Union continued neck-and-neck throughout the sixth decade of the 20th century. There were successes in space and failures in space — triumphs and disasters for both the American astronauts and the Soviet cosmonauts.

And then it all came to an end at 4:18 P.M. on July 20, 1969, with eight brief words: "Houston. Tranquillity Base here. The Eagle has landed." The words were those of a third American astronaut. And he was sitting on the surface of the moon. America's victory in space was sealed a few hours later, at 10:56 P.M., when that same astronaut stepped from his landing craft and took ". . . one small step for man — one giant leap for mankind."

Since that first historic moon landing, America has sent a total of 24 astronauts to the moon — and brought them all safely home again. To this day, no Russian has ever set foot on the moon.

America has since continued its leadership in space and will take yet another "giant leap for mankind" this July 4th — on America's 200th birthday — when the unmanned spacecraft "Viking Lander" is scheduled to touch down on the surface of the planet Mars.

America's astronauts have stood at the edge of space — and paused, from where they could look both into the

(continued on page 24)

Collectors, Aloha!

A time for sharing

Collectors Society Members and guests share knowledge, warmth, laughter and some very deep emotions on their Hawaiian Holiday '76

By Edwin S. Trautman

IT was not something you expected to happen. After all, *that* was thirty-five years ago.

And yet, it *was* happening. There, on a Sunday morning in Pearl Harbor, looking off to starboard at the U.S.S. Arizona Memorial, two hundred and forty-eight Franklin Mint collectors and their families — every man, woman and child of them — shared emotions so deep it's all but impossible to describe them.

Over the loudspeaker of the ship that was carrying them, a tour guide described what it was like in Pearl Harbor on an earlier Sunday morning — December 7, 1941. And the collectors responded with their hearts as well as their thoughts.

Some wept. Unashamedly, they stood in the open wind with tears running down their cheeks. Others lowered their eyes, in a moment on the verge of prayer. A few simply sat erect, gazing at the memorial with pride and determination.

Then, as they watched, the Hawaiian state flag at the prow of their ship was first lowered and then raised in silent tribute. And the effect was electric. It was a moment of sorrow and a moment of triumph. Of pain and pride intermingled. Above all, it was a moment of *caring*. A moment that, like so much on this remarkable journey, was all the more unforgettable because they had *shared* it.

The *first* thing they had shared was surprise — shock, really — at seeing Honolulu. Even those who had been here before were taken aback. For Hawaii's capital today is a city as modern as any in the world. The image of palm trees and grass shacks is shattered by the reality of a sophisticated city that glitters like a jewel in the Pacific. A city of lights that can rival Paris. A city of warmth that can challenge Rome.

It took only a little while for everyone to get settled in at the dramatically beautiful Hawaiian Regent hotel. And then, flower leis still around their necks from the traditional kiss of *Aloha* greeting at the airport, the collectors and their guests met for another kind of sharing — this time of personal gifts which had been brought from the mainland by Bill Krieg and the Collectors Society staff.

. . . The best of the sharing, though, was among the people themselves. Veterans of earlier Collectors Society trips went out of their way to put first-timers at ease. And the Hawaiians, perhaps the most sincerely friendly people on earth, took every opportunity to let all the *malahini* — newcomers — know that they were *truly* welcome . . .

The first morning in Honolulu saw *two* kinds of sharing — of knowledge *and* collecting pleasure.

The knowledge was provided at a special breakfast seminar, the first of several events in which respected authorities on various aspects of collecting shared their insights with fel-

AT PEARL HARBOR: A moment to remember.

ON MAUI: Beauty everywhere you turned.

low Collectors Society Members.

The first such speaker was Russell Rulau, Managing Editor of *World Coin News*, who analyzed future value prospects for precious metals.

"You have economic history on your side," he told the touring collectors. "The value of your holdings in silver, gold and platinum *will be rising*. Silver and platinum have the brightest near-term prospects, and I especially like gold for the long haul. In the 2700 years since the first coin was minted, no store of value more satisfactory than gold has ever been found."

Then came a major highlight of the trip — the presentation of the Member's 1976 Hawaiian Holiday Tour Medal. Sculptured by Richard Renninger, and minted with a full Proof finish, this exquisite medal features a charming study of an Hawaiian hula dancer, along with a map of Hawaii. And, since these medals were minted *solely* for this journey, there are less than 300 in existence!

Seeing their medals for the first time, the collectors could not suppress their excitement. Their smiles lit up the room. As Jim, a young Air Force officer from Nevada, put it: "This is one *super* way to start a vacation!"

From then on, the happy collectors shared *openly*. Impressions, emotions, conversations, ideas — all became the memories they would bring back home. Memories of places, of events and, above all, memories of people.

. . . One of the *most* memorable people — especially for those who had been on previous journeys — was Julie Krieg, Bill's own daughter. She had taken her first Collectors Society trip when she was just a kid of 9. But now she was a grown and very beautiful young lady of 13 — already taller than her mother, and closing in on older brother Mark . . .

. . . The most memorable place, of course, was Waikiki Beach — just across from the hotel. Even now there are clear memories of golden sands and warm blue waters . . . men and women in bathing suits strolling unselfconsciously along busy streets . . . picture-book sunsets behind a vast expanse of sea . . .

And there were so many *moments* to remember . . .

. . . Eating passion-fruit sherbert while strolling through the lush tropical gardens at the site of Robert Louis Stevenson's famous "Grass Hut" . . .

. . . Balancing against the steady winds at the top of the Nuuanu Pali, the cliff where more than a thousand warriors leaped 800 feet into a chasm rather than surrender to King Kamehameha I. And panicking a little as your wife leaned over the low restraining ledge to get a better view . . .

. . . Searching for Aloha shirts and muu-muus at the factory, where prices really *were* lower than most other spots, so that — naturally — you spent more money . . .

. . . Laughing till it hurt at Don Ho — so much better than you expected him to be — and exchanging bad jokes about "Hawaii Five-O" . . .

. . . Sharing long, nostalgic conversations about jazz with Earnest and Victoria. And sharing memories of previous trips with Ann, who's been on five of them — and always tries to bring some of her twelve grandchildren along . . .

. . . Getting used to the local people calling you — and each other — "cousins." And realizing that they mean it. For people in the islands trace their roots back to ancient Polynesia, old New England, China, Japan and even Brooklyn . . .

And, at the Cemetery of the Pacific, bending for a closer look at the grave of Ernie Pyle and suddenly realizing that here — in the place where so many Americans gave so much just a few short years ago — there is a perpetual sense of dedication to the American way.

That message came across very clearly to all the people on the trip. People like Bill, the travel agent who takes his own vacations with the Collectors Society because "these folks are just *so* good to be with" . . . Walter, the tall man from Tennessee — droll,

CLAMBAKE ON KAUAI: Sharing an unforgettable evening.

THE LONG CANOES: Spectacle at the Polynesian Cultural Center.

witty, hilarious at times — who enjoyed every minute of the trip *despite* the pain of four broken ribs . . . Jean-Pierre, the romantic Frenchman from New York, who surprised all his old friends by turning up with a surprise — his radiant new bride . . .

A major highlight of the stay in Honolulu was the trip to the Polynesian Cultural Center, a mini-village where the Mormon Church trains and educates youngsters from many corners of the Pacific.

These youngsters, moreover, *earn* their way, by giving visitors an interesting — yet thoroughly entertaining — glimpse of what life is like in the islands where they were born.

They come from Hawaii. New Zealand. Tonga. Samoa. Fiji. Tahiti. They row their long canoes through the beautiful lagoon. They weave. Carve fascinating sculptures. And, because they speak English, they talk about what life is like for their people in *personal conversations* with visitors who take the time to ask.

And finally, at sundown, they offer an exciting climax to the day's visit: a spectacular presentation featuring rituals of all six cultures.

The images are vivid. The powerful figures of warriors atop a mountain, outlined against the evening sky. The heart-pounding suspense of the fire dance. Above all, the call of the horn and the beat of the drums — from the throbbing, driving, insistent rhythms of Hawaii to the roaring, raucous, yet somehow sensuous drums of Tahiti — all coming together in a spectacle that is far less a theatrical performance than it is the life-blood of a people who are *proud* of their heritage.

Small wonder that, as you drive home to Honolulu, the midnight sky behind the mountaintops — filled with its luminous black clouds — somehow seems to suggest the Polynesian thunder gods!

The final day on Oahu was a very special one for everyone who had brought a camera.

The morning was spent at the Kodak picture show. There were models in traditional Hawaiian costumes, standing so still you could barely see them breathing, and a hula lesson that was as much fun for the watchers as it was for the dancers. (Picture, if you can, 100 adventurous souls — all shapes, sizes and ages — trying to do the hula for the very first time! Hilarious from the front — funnier still from behind.)

But that was only the beginning of the day. Next came a trip to Paradise Park, where toucans, cockatoos and parrots of every hue provided endless fascination for the collectors who visited them.

. . . You watched, amazed, as Lillian and Sue — the mother and daughter who had signed up for the tour only three days before it left — cheerfully fed peanuts to birds that shunned all the other people but came boldly forward to greet *these* two . . .

. . . You chuckled to see Miguel Munoz, Mexico's most distinguished collector, strolling through this Garden of Eden with a parrot on his shoulder and an Hawaiian planter's hat protecting his head . . .

. . . And you enjoyed lunch in the sun with *three* sets of "honeymooners" —who had been married for 6 months, 25 years and 55 years, respectively!

And then, in the evening, there was much, much more.

The hospitality of Alan Sikora, Dave Martin and the other members of the Hawaii State Numismatic Association, who were hosts at a special seminar that included award-winning displays of Franklin Mint issues.

The happy coincidence of the Greater Oahu Coin Show, where Franklin Mint collector's plates, ingots and medals, as well as coins struck by the mint, were very much in evidence at many tables.

And, finally, dinner. For some, at a floating Chinese restaurant. For others — who wanted truly luxurious dining — at the hotel's own gourmet restaurant, where superb food and flawless service were provided with the kind of style that drew gasps of pleasure from Meryl, one of the eight Collectors Society Members who have been on every trip, and even from Lou Bluver, who again handled all tour arrangements for the Thomas Cook travel agency.

The next morning began with a flight to Kauai, which well deserves its nickname of "the flower island."

For many, the first memory of

LAUGHTER IN PARADISE: Good humor with good friends — all vacation long.

Kauai will always be of Billy, the 12 year-old youngster of the group, grinning from ear to ear after discovering an ice cream parlor that was *giving away* goodies so the manager could train his Hawaiian staff in the proper way to prepare sodas and sundaes

LUSH GARDENS: Outside the "Grass Hut."

. . . There was *double* pleasure there for those collectors who met Ira and Esther, Society Members from California whose last-minute change in vacation plans had prevented them from joining the tour but were "so happy we could catch up with you even for these two days" . . .

. . . And the most marvelous moment of all came as the tiny wife of a Pennsylvania collector grew absolutely ecstatic when comedian Gabriel Kaplan (television's "Mr. Kotter") agreed to give her his autograph. "Sign it to my kids, Beth and Samuel," she urged him — and when he did, she was so happy that she gave him one of her husband's personal coins in return

The next day began with a boat trip to the famous Fern Grotto where, after a steep climb through a cool and lovely rain forest, husbands and wives repledged their marriage vows while a beautiful *wahine* sang the traditional Hawaiian wedding song

Then, a journey through Kauai — one of the most breathtakingly beautiful islands on earth . . . a journey that was especially joyful if you happened to be one of those riding with cousin Lambert" — "Bert to my friends" — who is one of just 20,000 full-blooded Hawaiians left where once there had been 2,000,000. A truly joyful man, he danced with the ladies as he helped them off his bus and infected everyone with the music of his laughter

Incredibly, the evening was as good as the day had been. The main attraction was a Hawaiian clambake, marked by such special touches as a "snowfall" of crysanthemums dropped from a hovering helicopter and a program of entertainment that led Lucy — a Southern belle in the classic style — to describe it as "the most delightful and surprising party I've been to in years."

. . . Picture, if you will, solid Steve, the six-tripper, grinning from ear to ear when the lovely *wahine* he'd pointed out earlier came over and invited *him* to hula with her. Afterward, he just sat back, grinning like a Cheshire cat, while his wife Yvonne teased him and Tom and his daughter Betty roared with laughter . . .

. . . And picture the old friends getting together again after a year of just letters. Janet and John, out for a night on the town. Joan and Bill dancing until the hotel lounge closed down. And two very special people — Mary and Anne — vacationing as Members of the Collectors Society rather than as members of the mint's staff

The next morning, the collectors flew to the island of Maui for a two-day stay that began with a drive through the Iao Valley — Yosemite of the Pacific

The sights were fascinating

The natural stone formation forming a profile of President Kennedy in the middle of Black Rock Gorge

The numbing sensation of standing at the very bottom of a valley and gazing up at the top of a needle-point mountain

The shopping town of Lahaina, whose name means "unmerciful sun." Once a refueling port for whalers, it's now a bustling resort of the sort you also find at the other side of America — along Cape Cod

And *special* greetings for Grandma Dorothy, the California collector whose son Larry and his family live and work on Maui!

The following day, after a seminar at which veteran numismatist Harvey Rose displayed the historic coinage of Panama, there was time for leisure — and plenty of opportunity for people to do their own thing.

. . . Bill Krieg was invited to join several collectors on a deep-sea fishing expedition. By the time they returned, Bill had a 3½ foot *mahi-mahi* to show for the journey while Franklin Mint field representative Dan Harley had landed a 4-foot *ono* . . .

. . . Andy and Anton (always with his tripod) had the time of their lives taking pictures. They were very much in sight, scooting around for the best angles and the right lighting, until after awhile no one recognized either without a camera lens protruding from his nose . . .

. . . But poor Phil lost his eyeglasses to a giant Pacific wave — because he was too busy holding up his slipping swim trunks at the instant the wave got to him . . .

The last stop of the journey was the big island of Hawaii, where macadamia nuts, papaya, sugar cane, bananas

THE BIG ISLAND, HAWAII: Visiting the dramatic City of Refuge

AT THE COIN SHOW ON OAHU: Examining a dealer's offerings of medals and plates issued by The Franklin Mint.

and coffee trees all flourish despite the black volcanic rock that covers the ground.

Hawaii is the youngest of the islands — still growing, in fact, thanks to the two active volcanoes at either end. And there, the Members and guests began their stay by visiting one of the most fascinating sites in the islands — the famous City of Refuge where, in the old days, even those who broke the strongest taboos were safe from execution.

It was a strange experience, that visit. Picking your way, inch by inch, along the beds of volcanic rock inside the City of Refuge, then stopping to talk with a tall and handsome Hawaiian dressed in a loincloth. For here, inside this unique national park, is Hawaii as it *was* — three centuries ago.

It is, and was, a world of color — and the absence of color. With coconut palms swaying in the wind. Bright flowers catching your eye at every turn. And always the treacherous footing of the brittle volcanic rock — which keeps you constantly alert.

. . . The footing, however, never did seem to bother Harold, the postman from New York, who spent much of the trip — as he always does — climbing to almost inaccessible heights so that he could get a better picture . . .

Yet for all its rugged power, there is beauty on the big island, too. The beauty of stopping on a Sunday afternoon at Hawaii's famous Painted Church, where even the statues are draped with leis. The beauty of photographing a rare banana blossom near the churchyard bridge.

And there is the beauty of the volcanoes themselves. There are few experiences to compare with that of driving along the slopes of legendary Mauna Loa, 13,000 feet high, where about 7,000 people live among the still-burning cinders and use walls of volcanic stones to pin in the cattle grazing along the live volcano's edge.

During the drive across the island of Hawaii, to the final stop of the journey at Hilo, there was a rage of color everywhere. Hibiscus. Orchids. Orange tiger's claw. Red anthurium. Bougainvillaea. Purple jacaranda. All growing in a place where logic says no flowers should ever grow.

There were fireplugs painted in red and gold. And the incredible sensation of sinking up to your ankles in volcanic ash at a black sand beach. Then to the top of the volcano — where George, Marie and Vi shared the eerie feeling of balancing on a narrow ledge to get a very special photo of the crater.

And, finally, down a steep hill to enter the Thurston Lava Tube, where you can see — at first hand — exactly what it's like to be *inside* the crater.

. . . Suzanne, the Canadian with the bubbly sense of humor, drew applause for being the last to board the bus at its final stop. "I almost didn't want to come back," she said. "I never thought I could get emotional about the inside of a volcano." . . .

The gala farewell dinner was held at Hilo, with Franklin Mint representative Ralph "Curly" Mitchell offering his inimitable performance as the great-grandson of Benjamin Franklin. And then, the last seminar — with more than 150 collectors on hand for presentations by Ed Quagliana and Professor Larry Chavis.

Finally, there was a time for leisure before the plane left to return to the mainland. Time for Members to exchange addresses with new-found friends. Time for last-minute gift shopping. And, for Bob and Ann, time to take a final stroll to talk with "people we might not meet again even if we should live to be 100 years old!"

If there was a "closing" event, however, it would have to be the songfest that just sort of grew in the hotel hospitality room under the guidance of former American Numismatic Association President Virginia Culver and Collectors Society Secretary Dorothy Hayden.

The music, quite honestly, wasn't very good — but it *was* shared. And that made it the perfect closing for a trip that was *no ka oi* — The best. The very best!

America the Beautiful

The artists and craftsmen of The Franklin Mint create an entirely new kind of medal

Program Director Marvin Melnikoff, center, indicates key area of "America the Beautiful" sculpture to Sculpturing Director William Cousins as sculptor Carol Yocum works on plaster.

If one song truly evokes the rich natural beauty of our nation, that song is "America the Beautiful." Based on a poem written in 1893, its stirring words have filled generations of Americans with a deep sense of pride and patriotism.

And now, the immortal words of "America the Beautiful" have inspired an *unprecedented* collection of fine art medals, which will be issued by The Franklin Mint in solid sterling silver.

Unprecedented is the right word to use in describing this collection, because, for the first time in history, two uniquely different art forms have been combined to create a totally new kind of medallic issue — the *Antique/Proof Art Medal*.

In a triumph of artistry and innovation, Franklin Mint craftsmen have fashioned a single medal in which a *Proof* foreground design stands out in bold, gleaming relief against a larger, beautifully toned *Antique* background.

There will be eight different Antique/Proof art medals in the *America the Beautiful* collection. Each medal, based on a different line from the first stanza of the poem, features two beautifully sculptured scenes — different in content, but united by a single underlying theme — in a juxtaposition that is unique in the world of medallic art.

When did it start? At what point did a vague concept give birth to the reality of a dramatic and beautiful new art form?

"Call it instinct, or perhaps intuition," says Program Director Marvin Melnikoff. "Whatever it was, we all agreed from our very first planning session, that *America the Beautiful* cried out for a special kind of medal — perhaps even a totally new medallic form. Something that had never been done before.

"The theme was so panoramic, so filled with meaning for every American — especially during this Bicentennial year — that we were convinced it would take an exciting and innovative medal to do this important subject justice."

Franklin Mint management thus defined their objective — if only in general terms. And now the gulf between inspiration and reality had to be bridged, so the project was turned over to the mint's artists and craftsmen.

"We wrestled with the problem for a time," says Sculpturing Director William Cousins, "tossed around some ideas, tried some preliminary sketches. Then one of our artists, David Bonner, came up with a brilliant idea.

"Why not portray two different scenes on a single medal," he suggested, "but use a different minting finish for each."

"I had David sketch his idea on paper and, sure enough, it worked beautifully. He had set a Proof foreground against an Antique background and, while each scene told a vivid story in its own right, the combined effect was tremendously exciting.

"Of course, the idea of combining two medal finishes was hardly new," Cousins adds. "But sculpting them so that they could be minted at the same time — on a single sterling silver blank — that was something else again. And even though we could have minted two separate medals and somehow fastened them together, that 'fastened look' is exactly the effect we would have gotten. No more, no less. And that's *not* what we wanted."

At this point, two critical questions had to be answered. Was the project technically feasible? And, equally important, was it practical? Only time would tell. Plus a great deal of patience and continuous experimentation.

Of course, Franklin Mint artists and craftsmen did have a few things in their favor: years of training, experience and know-how — plus a knack for performing the impossible.

Sculpting the new Antique/Proof art medal presented some unique problems, Cousins and his staff agreed. If nothing else, the fact that it represented a totally new concept meant that a whole new set of rules was needed. Cousins' sculptors would have to portray two entirely different scenes that were visually compatible.

And, even as the sculptors grappled with *their* problems, Franklin Mint craftsmen began facing a completely different — yet equally stimulating — challenge of their own.

"We've had our share of challenges over the years," says Engineering Services Manager Joseph Kozol. "But the concept of the Antique/Proof art medal was unlike anything in our experience. To begin with, we had to decide which portion of the medal — the Proof or the Antique area — should be minted first. After considerable consultation and 'trial and error' experimentation," Kozol continues, "we agreed that the Proof area should be minted first and then somehow protected while the rest of the medal underwent the antiquing process. Several approaches were tested before we developed a technique that proved to be absolutely flawless.

"The question of proper contrast was another sticky problem we had to contend with," Kozol says. "If the Antique area were too dark, it would be overshadowed by the brilliant clarity of the Proof finish. If it were too light, we would lose the delicate balance between the two contrasting forms. So, once again, it was only after repeated tests that we were able to achieve the harmonious effect we were striving for."

With the long, arduous — and occasionally frustrating — hours of experimentation behind them, The Franklin Mint artists and craftsmen awaited the minting of the first Antique/Proof art medal: Would the outcome justify their efforts? Would the new medal meet the required design needs and measure up to the mint's unwavering standards of quality?

"I was simply delighted," Program Director Melnikoff says. "The very first medal we struck was perfect in every detail! The frosted Proof design was beautifully silhouetted against the mirror-polished background of the Proof area. And the Antique area had the soft patina and deep visual relief that's characteristic of only the finest antiquing. Our people had taken a most unorthodox concept — one that had never been tried before — and transformed it into a magnificent new art form."

Members of The Franklin Mint Collectors Society will learn more about the Antique/Proof art medal — and the *America the Beautiful* medal collection — in the near future.

To wear with pride . . .

An enduring heirloom of our nation's Bicentennial

A significant work of art sculptured by Gilroy Roberts

Minted in .500 fine gold / Official issue price: $35

Pendant shown actual size

The Bicentennial Council of the Thirteen Original States is proud to announce the limited availability of its Official United States Bicentennial Gold Pendant. More than a lovely and important work of art by America's greatest living medallist — more than an exquisite piece of jewelry — the Bicentennial Pendant is a lasting symbol of the freedoms we have enjoyed for 200 years.

On its face, the Bicentennial Gold Pendant bears the proud image of the defiant American eagle, the valiant symbol of our country since its founding 200 years ago, while the reverse bears the symbol of the Bicentennial Council of the Thirteen Original States. Each pendant will contain at least 42 grains of .500 fine gold and measure 19mm in diameter. And each pendant will be issued with a 12kt gold-filled neckchain and come in a deluxe presentation case.

Collectors may acquire this gold pendant — for themselves, members of their families and friends — by entering their application on the special Order Form inserted into this issue of the Almanac.

Interphil'76

Collectors and exhibitors from around the world take part in this country's most successful philatelic exposition

INTERPHIL '76 is now history—and Interphil '76 has made history!

olgirl pauses for the Almanac camera
id for Interphil '76.

rwin, center in photo at left, and Irwin Weinberg
British Guiana One Penny stamp at Interphil '76.
ngraving's Interphil exhibit.

lic Society's busy Interphil '76 exhibit. At right are
klin Mint Chairman, and F. Burton Sellers,
Union League dinner.

Special Order Form
for use by Members of
The Franklin Mint Collectors Society

The Official U.S. Bicentennial Gold Pendant

of The Bicentennial Council
of the Thirteen Original States

© 1976 FM

To wear with pride . . .

An enduring heirloom of our nation's Bicentennial

A significant work of art sculptured by Gilroy Roberts
Minted in .500 fine gold / Official issue price: $35

Pendant shown actual size.

The Bicentennial Council of the Thirteen Original States
is
U
lo
liv
—
fr

pr
sy
w
C
w
m
iss
a

Co
of
spe

THIS FLAP IS GUMMED • PLEASE BE SURE TO INSERT REMITTANCE BEFORE MAILING

The Official U.S. Bicentennial Gold Pendant

of The Bicentennial Council of the Thirteen Original States

Sculptured by Gilroy Roberts
Minted in .500 fine gold
Complete with case and neckchain

See page 16 for further information.

Available only during America's Bicentennial Year

Interphil'76

Collectors and exhibitors from around the world take part in this country's most successful philatelic exposition

INTERPHIL '76 is now history—and Interphil '76 has made history!

hiladelphia schoolgirl pauses for the Almanac camera r classmates head for Interphil '76.

ilatelic's Ron Gerwin, center in photo at left, and Irwin Weinberg berg's priceless British Guiana One Penny stamp at Interphil '76. .S. Bureau of Engraving's Interphil exhibit.

Franklin Philatelic Society's busy Interphil '76 exhibit. At right are ndes, left, Franklin Mint Chairman, and F. Burton Sellers, Chairman, at Union League dinner.

Special Order Form for Franklin Mint Collectors Society Members

As a Member of The Franklin Mint Collectors Society, I wish to exercise my right to acquire The Official U.S. Bicentennial Gold Pendant of The Bicentennial Council of the Thirteen Original States. Please send me:

_____ Official U.S. Bicentennial Gold Pendant(s), complete with appropriate neckchain(s), at $35. each . . . . . $_____

Plus my state sales tax: $_____

Remittance enclosed: $_____

All orders are subject to acceptance
Please allow 8 to 10 weeks for shipment.

PLEASE PEEL OFF THE GUMMED LABEL FROM THE BACK COVER OF THIS ISSUE AND AFFIX IT HERE

The Franklin Mint is the world's largest private mint. It is not affiliated with the U.S. Mint or any other government agency

To wear with pride . . .

An enduring heirloom of our nation's Bicentennial

A significant work of art sculptured by Gilroy Roberts

Minted in .500 fine gold / Official issue price: $35

Pendant shown actual size.

The Bicentennial Council of the Thirteen Original States
is
Un
lov
liv
—
fre

pr
sy
wh
Co
wi
me
iss
a c

Co
of
spe

THIS FLAP IS GUMMED • PLEASE BE SURE TO INSERT REMITTANCE BEFORE MAILING

BUSINESS REPLY MAIL NO POSTAGE NECESSARY IF MAILED IN THE U.S.

Postage will be paid by

The Franklin Mint Collectors Society
THE FRANKLIN MINT
Franklin Center, Pennsylvania 19063

JL

FIRST CLASS
PERMIT NO. 1
Franklin Center
Pennsylvania

Interphil'76

Collectors and exhibitors from around the world take part in this country's most successful philatelic exposition

INTERPHIL '76 is now history—and Interphil '76 has made history! From May 29 through June 6, more than 75,000 persons—nearly 20,000 on opening day alone!—converged on Philadelphia's Civic Center to attend the finest and most successful philatelic exposition ever held in the United States. And The Franklin Philatelic Society was an important part of it all.

Some 500 exhibitors from 45 countries of the world were on hand for the nine-day show and sale, during which philatelic collections with an estimated value of $250 million were on display.

A highlight of Interphil '76 came on Friday, June 4, when Charles L. Andes, Board Chairman of Franklin Mint Corporation, and F. Burton Sellers, Chairman of the Board of Directors of Interphil '76, hosted a dinner at Philadelphia's Union League for Interphil officers, Franklin Mint and Franklin Philatelic executives and postal officials from the United States and several nations throughout the world.

The impact of Interphil '76 was summed up by Ronald P. Gerwin, Director of The Franklin Philatelic Society:

"This exposition, only the seventh and by far the largest ever held in the United States, has done more to stimulate international interest in stamp collecting than any other single event in recent history. For my own part, I know that Interphil '76 has given me a much sharper personal insight into the growing importance and excitement of philatelics world-wide."

One pretty Philadelphia schoolgirl pauses for the Almanac camera as she and her classmates head for Interphil '76.

Franklin Philatelic's Ron Gerwin, center in photo at left, and Irwin Weinberg admire Weinberg's priceless British Guiana One Penny stamp at Interphil '76. At right is U.S. Bureau of Engraving's Interphil exhibit.

At left, The Franklin Philatelic Society's busy Interphil '76 exhibit. At right are Charles L. Andes, left, Franklin Mint Chairman, and F. Burton Sellers, Interphil '76 Chairman, at Union League dinner.

Bob and Dorothy Reed at home with part of their Franklin Mint collection.

The quiet collector

Bob Reed, a modest man with an expert's taste . . . who proves that all collectors are not alike

THE "typical" Franklin Mint collector — what sort of a person is he? Or, for that matter, just what *is* a collector?

Broadly speaking, a collector could be described, *simply*, as a person who first admires, then desires and, finally, acquires items of art or memorabilia that have captured his or her fancy. Doesn't sound very fascinating — or even interesting. Does it?

But what about *The Franklin Mint* collector — what kind of a person is he or she? And *is* there a "typical" Franklin Mint collector? The first of those two questions is answerable. The second is not — and Robert Leonard Reed is living proof that it is not.

The Franklin Mint collector could be described, but *not* so simply, as a person who first admires beautiful and enduring works of fine art, then develops a desire to learn more about them and, finally, acquires them in a systematic and meaningful way.

Does that definition, then, apply to Bob Reed?

Yes.

Is he, therefore, a typical Franklin Mint collector?

No.

Why?

Because, as the farmer said when he saw his first camel at the St. Louis Zoo: "There just ain't no such animal."

Bob Reed is a highly-trained graduate engineer who does not make his living in engineering. Bob Reed is a quiet, retiring person who *does* make his living in the highly-charged, highly-exposed profession of public relations. He is an avid sports fan who plays no sports — and whose wife has to "drag him along" for a night of bowling.

"But I *do* follow sports. And I watch them all — either live or on television. Why I even go out and root for our high school baseball team," Bob answers in his own defense.

Bob Reed is a homebody who is also a seasoned world traveler and who, in fact, has been on all seven of The Franklin Mint Collectors Society's trips.

Bob Reed. An unassuming executive who is polite, almost shy with strangers, yet has conducted crowded seminars throughout Europe on the super-aggressive profession of mass communications.

Bob Reed. Typical?

Listen to Bill Krieg, Vice President of Collector Relations for The Franklin Mint and a long-time friend and traveling companion of Bob Reed:

"Bob? What can I say about him? Well, he's probably the most relaxed person I've ever met. Unruffled. Imperturbable. I can remember him on one of our Collectors Society trips. It was in Mexico, and we were careening around a narrow mountain road in a bus on our way to Acapulco. And I can tell you that Bob Reed was the only person in that bus, including the driver, who didn't have white knuckles. He just sat there admiring the scenery and chatting away.

"Bob is also a gentleman of the first rank. An ideal family man.

"I appreciate having him as a friend and traveling companion. But he's *also* a very modest man, so I don't think he'd want me to say very much more about him."

The way to get to know Bob Reed better — as both man and collector — is to visit him at his suburban home in a wooded area of southern New Jersey. And that's just what the *Almanac* did.

The handsome white house is located at the end of a cul-de-sac, far from major highways. It's a neighborhood of green, manicured lawns with evergreens, fruit trees and flowering shrubs. A lovely setting — made infinitely more so by the presence of Bob's wife, Dorothy, who greeted us at the door.

A strikingly attractive woman, Dorothy Reed's temperament is almost the exact opposite of her husband's. Where Bob is reserved, Dorothy is ebullient. He is reflective, while she is expansive, with a quick, bright laugh and dark, dancing eyes that signal a relaxed and friendly welcome — and put a visitor instantly at ease.

And right there, in the Reeds' living room, is compelling evidence of Bob's avid interest in collecting. For above the mantel of his fireplace are four *Franklin Mint Bird Plates*, bearing original works of the noted wildlife artist Richard Evans Younger. Surrounding this display of bird plates are all *nine* in the series of *Roberts Birds* issued thus far. An impressive collection of forty-five Proof medals in sterling silver sculptured by The Franklin Mint's Gilroy Roberts.

Apparently, the Reeds are exceptionally fond of birds, or sterling silver plates, or Proof medals.

"It's a little of all three — and more," explains Bob. "Actually, I'm a great admirer of the works of Gilroy Roberts. He's got to be the greatest medallic sculptor of modern times. I think I've got maybe sixty or sixty-five individual medals and coins struck by The Franklin Mint that were sculptured by Roberts. And as for our fondness for birds, well, that's Dorothy's department."

Franklin Mint Vice President of Collector Relations Bill Krieg, right, joins the Reeds in reminiscing about their Hawaii trip.

Mrs. Reed tells of her special fondness for birds. "I'm a Canadian — born and raised in Montreal — and up there we just don't see many birds. Oh, maybe an occasional gray sparrow, but none of the colorful songbirds we have here. When Bob and I first moved here to New Jersey, I was so startled to look out into our garden and see blue jays and cardinals. I've just fallen in love with them."

Dorothy Reed, as many collectors may remember, put her love and knowledge of birds to good use on The Franklin Mint Collectors Society 1972 cruise to the Caribbean, during which she entertained her fellow collectors with a special presentation and slide show on Gilroy Robert's blue jay medal.

As impressive as the Reed's display of bird plates and medals is, it tells only a small part of the story of Bob Reed, the collector. For Bob is more than *just* an avid collector — he has been an active one as well. Highly active. In fact, one could say that Bob Reed has a collection of collections.

Since joining the Collectors Society as a Charter Member back in 1970, Bob has acquired something over *thirty* series of Franklin Mint issues, in addition to sets of coin of the realm that have been struck by The Franklin Mint.

Taken together, those issues add up to a great number of separate and distinct works of art — and in a

TED STATES

variety of forms. And Bob Reed takes special pride and pleasure in showing any or all of them to an interested visitor.

Perhaps the *most* interesting aspect of Bob's collection lies in the tremendous range of materials represented and the variety of subjects it covers. There are Proof medals and ingots, coin of the realm, sterling silver plates, medallic first day covers, cameos in crystal, pewter sculptures, silver spoons and fine art prints. Works of art in sterling silver, bronze, crystal and porcelain. Themes that range from religion to history, from literature to Americana.

"I have a variety of interests," Bob says with typical modesty.

Perhaps a more apt description of Bob's taste in art would be reflected in the term "eclectic" — which Webster's defines as: "selecting what appears to be best in various styles."

Which brings us back to Bill Krieg.

"Bob belongs to what I would call the 'new breed' of collector. He's more than *just* a numismatist; more than a collector in the traditional sense.

"It used to be that a collector would select one area of interest — perhaps commemorative medals devoted to a single or related themes — much as a stamp collector might limit himself to air mail issues. Or a collector might limit his concern to coin of the realm — and then narrow his interest to a single country or period in history.

"But today's collector looks at a far wider horizon. He has perhaps, as Bob has, traveled widely; been exposed to a number of different life styles and cultures, and developed a much broader appreciation of all the arts.

"And so he builds his collection, as Bob has done, around all the areas that interest him.

"We see this broadening interest on the part of collectors reflected in the enthusiastic reception given to the many different art forms we've introduced here at the mint in recent years. The man or woman who once collected only commemorative medals began to collect commemorative *ingots* and then cameos in crystal that portrayed historic figures. The collector who first developed an interest in American history found himself becoming fascinated with medals that depicted the world's great art masterpieces. Then he discovered pewter and bronze sculptures. Then western art prints. And first day covers. And crystal and porcelain plates.

"The world of collecting is ever growing — ever widening. And Bob Reed is growing right along with it — developing and broadening his collecting interests. And he's enjoying himself in the process."

Is what Bill Krieg says true? Does Bob Reed really enjoy his ever-widening range of collecting interest?

"Of course I do. Wouldn't be doing it if I didn't. I started out in 1968 with *The Franklin Mint History of the United States* in sterling silver. That's a 200-medal series that will be completed this year. And that's a collection of great historical importance. So I acquired it for that reason. On the other hand, the *Roberts Birds* are works of great beauty. I bought *them* for that reason.

"And so it goes. I acquired the *Wyeth Bowl* because it was a stunning work of art in fine porcelain. And I subscribed to *Norman Rockwell's Fondest Memories* ingot collection out of a sense of nostalgia.

"And that's the way I'll go on collecting. If I find an offering that interests me — that appeals to my sense of history or beauty — I'll buy it. If it doesn't, I won't. And that's true regardless of what form the item takes — whether its precious metal, porcelain, crystal or what have you."

Is there anything else about collecting that appeals to Bob Reed?

"Well yes, as far as The Franklin Mint is concerned. That's the Collectors Society. As I said, Dorothy and I have been on every one of the Society's trips. We took our son Frank along on five of them — and we've enjoyed each one — especially this last one to Hawaii."

Anything especially exciting happen to him on any of those trips?

"Well, they've all been exciting. But I'll tell you the most startling thing that ever happened to me on a trip. It involved The Franklin Mint, but it wasn't a Collectors Society trip. It happened while I was on a business trip to Europe.

"I was walking through the lobby of the Hotel Meridien in Paris when I heard someone call my name. I turned to see this man rushing toward me with his arms outstretched. It was Ed Trautman from The Franklin Mint.

"Well, for those Members of the Collectors Society who know Ed — and many of them do — the sight of him suddenly bearing down on you in a strange hotel in a foreign city can be pretty startling — to say the least."

* * *

(EDITOR'S NOTE: For those Members of the Collectors Society who may *not* know him, Edwin S. Trautman is Vice President of Copy Services for The Franklin Mint and founding editor of the *Almanac*. Ed is a collector, scholar, wit, a writer and an editor of enormous talent. He also happens to be a celebrated trencherman of generous proportions whose enthusiasm is exceeded only by his girth. And the sight of Ed advancing apace on anyone would be *tres formidable*, indeed.)

The Bicentennial Notebook

A Rising People

What would you think of if you heard these three names — The American Philosophical Society, The Historical Society of Pennsylvania and The Library Company of Philadelphia?

You'd probably think of musty old buildings that house dusty shelves of even dustier books, manuscripts and artifacts. And somewhere in the back of your mind, there might form a vague picture of a sober-faced, scholarly-looking individual laboring over a centuries-old manuscript in a dimly lighted room.

If that *were* your reaction, you couldn't be further from the truth.

For those three organizations are vibrantly alive in 1976, even though they have been with us for 233, 152 and 245 years, respectively.

And the men who direct those three organizations have put their knowledgeable heads together to produce one of the most exciting and comprehensive exhibits honoring America's Bicentennial. The exhibit is, in fact, considered "the sleeper" of the entire Philadelphia Bicentennial celebration.

This dramatic display is titled *A Rising People* and encompasses that period of America's history — 1765 to 1789 — when our forefathers proclaimed and fought for their independence.

The exhibit is housed at the Historical Society of Pennsylvania at 1300 Locust Street, Philadelphia. And in describing the exhibit, it must first be noted that the items on display are *so* extraordinary that it is necessary to keep reminding oneself that these are the actual documents — not just reproductions of important papers.

It would not be possible to list all of the historic items on display — indeed, it has taken a 300-page book just to catalog them. What follows, therefore, is a tour guide's view of *A Rising People* as it might be seen by a Bicentennial visitor.

Located just inside the entrance to the exhibit area, which extends throughout the first floor of the Historical Society building, is a display devoted to the Stamp Act of 1765. This was the bill enacted by the British Parliament that provided the spark which first ignited the Revolution.

The Act imposed a stamp tax on the American colonies to help defray "the Expences of defending, protecting, and securing" them — against unspecified enemies. It meant that virtually anything printed in the colonies — deeds, contracts, even playing cards — had to be printed on stamped paper, for which a duty had to be paid to England.

The colonists' defiance of the Act is

The men responsible for "A Rising People." From left, Whitfield J. Bell Jr., librarian of The American Philosophical Society Library; Edwin Wolf 2nd, librarian of The Library Company of Philadelphia; Tim Carter, exhibit designer; James E. Mooney, director of the Pennsylvania Historical Society.

clearly evident in newspaper accounts of the day and in letters from prominent citizens of the colonies — all on display in the exhibit. Also shown are copies of the actual Stamp Act and specimens of the stamped paper.

The next area explores the colonies' organized rebellion against Great Britain — and the subsequent adoption of the Declaration of Independence. An actual manuscript of the Declaration in Thomas Jefferson's own handwriting is on display, as well as the first printed copy of the Declaration, produced on the evening of July 4-5, just hours after its adoption. An entire section within this exhibit is devoted to the signers of the Declaration of Independence, displaying a picture, signature and biography of each.

The next area of the exhibit is devoted to daily military diaries, maps, war strategies and correspondence of Revolutionary War generals and other patriots. Documents pertaining to Cornwallis' surrender and the resulting peace treaty are also displayed. And King George III's formal proclamation declaring the cessation of hostilities between Great Britain and the United States is there to see.

The last section of the exhibit focuses on the United States in the period immediately after peace with Britain was restored. Through documents and letters, the viewer can see how many of the thirteen original states' constitutions were reviewed in order to create the Constitution of the United States. And that national Constitution is on display in many forms — from preliminary copies with comments in the handwriting of Benjamin Franklin to the final adopted copy.

A Rising People was designed by Tim Carter, who also serves as Director of Design for The Franklin Mint. And because of the *way* it is designed, it appeals to very young children and scholars of history alike.

For the eye-level portion of the exhibit is entirely graphic — incorporating enlarged illustrations of pictures and excerpts from manuscripts. And the basic concept of each area can be easily understood through the graphics alone. Below this area, each document is mounted and explained in detail to appeal to the most sophisticated viewer.

All of the materials in *A Rising People* have been taken exclusively from the archives of the three sponsoring institutions.

A Rising People will be on display through November of this year. There is no admission charge. And the opportunity to see such a comprehensive display of the documents that are at the very core of our nation's independence is a once-in-a-lifetime opportunity. It is an experience that shouldn't be missed. And one that won't be forgotten.

America in Flight (continued from page 8)

past and into the future at the same time. It is likely that America will plunge on into space — to corners of the universe as yet unmapped and perhaps undreamed of. We will do it because it is our nature to do it. Just as our first flight to the moon was implicit in that first, feeble flight of the Wright Brothers. Just as the genius of man is implicit in the cry of a newborn baby.

Members of The Franklin Mint Collectors Society will learn more about *The Official Air and Space Ingot Collection* in the near future.

AMERICANS have always had a love affair with flying. And no one ever spoke of that love with more joy and devotion than a young American poet, John Gillespie Magee Jr., in his paean to the glory of flying.

HIGH FLIGHT

Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward I've climbed and joined the tumbling mirth
Of sun-split clouds — and done a hundred things
You have not dreamed of — wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along and flung
My eager craft through footless halls of air.
Up, up the long delirious, burning blue
I've topped the wind-swept heights with easy grace
Where never lark, or even eagle flew;
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand and touched the face of God.

Pilot-Officer Magee was killed in action during World War II while serving as a volunteer with the Royal Canadian Air Force. He was 19 when he died.

Collectors Society Newsletter

Lloyd's of London increases the limits of insurance on Members' collections

Lloyd's of London has just advised us of an increase in the maximum limit on the amount of insurance coverage available to Franklin Mint Collectors Society Members to protect their collections of Franklin Mint products.

The new standard limit is $60,000, an increase of $10,000 above the old maximum, and may be applied to all policies that become renewable on July 1, 1976, and thereafter.

In addition, Lloyd's has just reduced the level of Members' self-insurance liability under new or renewed policies from 10 percent to 5 percent. Thus, Members can now claim a maximum of 95 percent — rather than 90 percent as previously — of the value of any covered item lost or damaged as a result of an insured peril.

This special insurance coverage is made available by Lloyd's of London *exclusively* to Members of The Franklin Mint Collectors Society as one of the benefits of membership. It is designed to protect Members from loss by theft, fire or other covered causes of any work of art acquired from The Franklin Mint and any of its affiliates.

Insured perils include: burglary, robbery, theft, fire and lightening, vandalism, flood, malicious mischief, windstorm, hail, riot, explosion, smoke, earthquake, or damage by aircraft or other vehicle. Breakage of items of a brittle nature are excluded unless caused by one of the insured perils listed above. Defacement of First Day Covers also is excluded unless caused by an insured peril.

Items issued by The Franklin Mint and its affiliates that are eligible for coverage under Members' policies include, but are not limited to: any single coin, medal, ingot, work of art, ceramic, porcelain, crystal, sculpture, book, art print, or philatelic item.

Additional details about this special Lloyd's of London insurance coverage can be found in the August 1975 issue of the *Almanac*, or by writing to:

Franklin Mint Collectors Society
Insurance
c/o Frank B. Hall & Co. of New York, Inc.
261 Madison Avenue, New York, N.Y. 10006

Masiejczyk a fan of Roberts

John Masiejczyk works as a vertical boring mill operator at a Philadelphia plant of Westinghouse Electric Corporation.

Mr. Masiejczyk, a Charter Member of The Franklin Mint Collectors Society, is also an ardent admirer of the late President John F. Kennedy — and an enthusiastic fan of the work of Gilroy Roberts, Chief Sculptor and Chairman Emeritus of The Franklin Mint.

This information comes to us by way of *Turbine Topics*, a publication for employees of the Westinghouse Generation Systems and Gas Turbine Engine Divisions — a copy of which recently crossed our desk. And there was Mr. Masiejczyk, full-face and smiling on the cover, with several examples of Roberts' works of medallic art issued by The Franklin Mint spread before him on a table. Also shown were several of the trophies Mr. Masiejczyk has won by exhibiting his medallic collection at coin and medal shows throughout the country.

On an inside page was another picture of Mr. Masiejczyk, along with more of Roberts' medals and some quotes by the avid Westinghouse collector. One we liked in particular. In commenting on the plaque of the late President created in .999 fine silver by his favorite sculptor, Mr. Masiejczyk is quoted as saying — *very emphatically* — "It's the work of art that's most important — not the value of the silver it's made of."

Franklin Philatelics first year

Two important events in the world of stamps took place last month — almost simultaneously. One was the international stamp show "Interphil '76" in Philadelphia (see page 17 for more details), and the other was the completion of its first year of activity by The Franklin Philatelic Society.

According to Society Director Ronald P. Gerwin, the society served more than 60,000 new collectors during its first year of operation, during which it also issued three major collections: The American Revolution Bicentennial Administration First Day Cover Collection, The Postmasters of America First Day Cover Collection, and International Collection of World Wildlife First Day Covers.

Franklin Mint Student Bicentennial Week

1,000 Pennsylvania high school students visit The Franklin Mint and its Museum

A visit to The Franklin Mint and Museum by more than 1,000 junior and senior high school students during a four-day period is not a usual occurrence — even though the mint's guest relations staff has been specially trained to accommodate large groups.

But, thankfully, the visit this Spring by many of the mint's neighboring schools was well planned. For the wheels were set in motion months earlier when Charles Andes, Board Chairman of Franklin Mint Corporation, conceived the idea of inviting junior and senior high school students to preview The Franklin Mint Museum's new sight-and-sound show and updated exhibits.

And the idea met with enormous enthusiasm from school system officials and the student bodies themselves. In all, 24 public and private schools in Delaware County, Pennsylvania, each signed up 50 students to participate in what, by that time, had been named Student Bicentennial Week.

The first group to arrive on the morning of May 18th was from Haverford Junior High School. They were greeted on the steps of The Franklin Mint Museum by Brian Harrison, President of Franklin Mint Corporation. In his opening remarks to the students, Harrison set the scene for what the young people would see during their visit to Franklin Center and explained the mint's reason for inviting them.

"It seems appropriate that you young men and women, who soon will be entrusted with the nation's future, should have the privilege of previewing our tribute to its past," Harrison said.

Harrison first led the students over the bridge from the museum into the mint itself. There the students were guided on a tour of the mint's production facility and viewed the mint's

Franklin Mint President Brian Harrison and tour guide Betty Bonnani escort school students on their tour of the mint and its museum during Student Bicentennial Week.

motion picture "If Art and Mintage."

Next, the students were taken inside the museum — where they explored a new series of exhibits, many of which relate to the nation's Bicentennial, and a new gallery devoted to coin of the realm minted by The Franklin Mint for the governments of foreign nations.

The museum's totally new exhibit area — Gallery II — was also open to the students. This display houses nonmedallic collectibles produced in limited edition by The Franklin Mint, including works of art in crystal, porcelain, silver, bronze and pewter sculptures, and leather-bound books.

The next part of the students' visit to Franklin Center seemed to be their favorite — the museum's new sight-and-sound show entitled *America: Heroes and Heritage*.

As more than 1,200 images are projected on 15 screens, the story of the total American experience unfolds for the viewer, aided by a concise narration, spiced with inspiring quotations from American history.

The story told by *America: Heroes and Heritage* begins when America did — at the time the country was only the dream of courageous British colonists with a unified resolve.

As the sight-and-sound show continues, almost every phase of America's history is touched upon. The Revolution. The slow march westward — which turned into a stampede when gold was discovered in California. The coming of the "iron horse" and the rail lines — which connected the East with the West. The genius of American inventiveness, typified by the works of Thomas Edison and Henry Ford, that led to America's unrivaled position in all areas of technology.

The benefit of America's knack for getting things done faster and better resulted in Americans having time to develop their own unique culture. *America: Heroes and Heritage* explores America's achievements in the arts and literature, as well as in sports.

There was much to see at both the mint above, and in the museum, at right

music, and other forms of typically American entertainment.

Appropriately, the close of the sight-and-sound show is a moving tribute to America's heroes — those patriots who rose to defend the nation's liberty throughout it's first two centuries.

But most of all, *America: Heroes and Heritage* has a purpose. And in the words of Tim Carter, Director of Design for The Franklin Mint and creator of the sight-and-sound show, that purpose is, "To remind all Americans that, as a nation, we *are* 200 years old, and that over these two centuries we *have* developed a rich heritage all our own. There are so many things that are so uniquely 'American' they could only happen in this country.

"The show is designed to give Americans a chance to pause and look back at the total American experience. To renew the dedication of our forebearers. And to recognize what America stands for today.

"An underlying purpose is, of course, also to entertain."

It was evident throughout each student preview of the show that it is, indeed, entertaining.

For during each performance, the theatre was alive with boys and girls excitedly pointing to various sections of the screen, exclaiming to their friends, "Oh, look at that! Did you see that?" and reciting many of the familiar quotations aloud.

A typical reaction was that of 13-year-old Bob Faucher of the Radnor Township Middle School. "The show covered everything we've learned in our history class this year. We just finished studying about the jazz era. It was more interesting this way, because it all moved so quickly. And it's fun to hear famous quotations spoken, instead of reading them."

Lollie Welsh, who is 14 years old and also a student at Radnor, liked the special sound effects used during the show. "It was fun to hear the horns honking on the antique cars and the sounds of a July 4th celebration. And it was great, because we didn't have to be absolutely silent. We could talk about what we were seeing with our friends."

As the Franklin Mint tour guides handed out box lunches and *God and Country* medal sets to the last of the 1,000 students at the end of the fourth day, they said they learned something, too. The guides felt they had been shown that children today are just like children have always been — enthusiastic, energetic, and always looking for a way to make learning fun.

And supervisor of guest relations Pam Pentland said she was sure she had enjoyed the four days as much as the children had. "In fact, I'd love 1,000 students to visit next week!"

After the sight and sound show, a box lunch.

Recent Issues

OF THE FRANKLIN MINT

This department lists some of the many interesting medals, coins and other collector's items recently created by The Franklin Mint.

Proprietary series of The Franklin Mint, usually issued over a period of months or years, are sold by advance subscription only. Occasionally, a subscriber will relinquish his rights to one of these series. For details about obtaining relinquished rights to a particular series, please write to Collector Information, The Franklin Mint, Franklin Center, Pennsylvania 19091.

Information on the size and limits of each edition is published annually in the reference catalog *Limited Editions of The Franklin Mint*. Individual collectors who wish to obtain such information for any new Franklin Mint issue before publication of the annual catalog may do so by sending their requests, along with a stamped, self-addressed envelope, to the Editor of the *Almanac* no earlier than 90 days after the subscription deadline date for that issue.

Catalog numbers for all issues shown are preliminary and are subject to change.

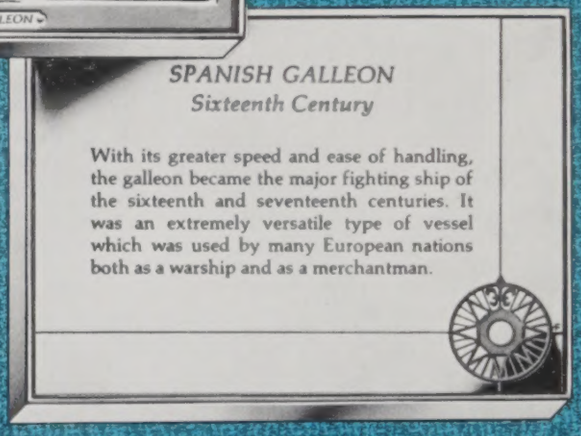
DIPLOMAT
THE GENIUS OF THOMAS JEFFERSON
Jefferson became the U.S. minister to France in 1785. He served for over four years, helping open new markets for American commerce and cementing relations between the two countries.

GTJ-2 / Diplomat In March of 1785, when Benjamin Franklin retired as American Minister to France, Thomas Jefferson was appointed by Congress to take over Franklin's post. On hearing the news, the Count de Vergennes, France's Minister of Foreign Affairs, asked Jefferson: "Do you replace Monsieur Franklin?" Jefferson's modest reply was: "No one can replace Doctor Franklin, Sir; I am merely his successor." Despite his protestation, Jefferson served with brilliance and dedication during his five years as American Minister to the Court of Louis XVI at Versailles. With zeal and discretion he negotiated advantageous trade treaties with France that freed the United States from reliance on Great Britain. Jefferson's role as diplomat is the subject of the second issue in *The Genius of Thomas Jefferson* medal collection. *Sculptor:* Anthony Jones. *Size:* 39mm. *Proof Edition:* gold on sterling.

OPS-25 / "Un bel dì vedremo" The 25th medal in The La Scala Bicentennial Treasury of Opera's Most Beautiful Moments collection has as its theme the tender and moving aria *Un bel dì vedremo* — "One fine day we shall see" — from Giacomo Puccini's poignant opera *Madame Butterfly*. The libretto tells of a Japanese geisha named Cio-Cio-San (Madame Butterfly) who falls in love with an American naval officer, Lieutenant Pinkerton, who is stationed in Japan. The lieutenant marries Butterfly but is soon recalled to America. In his absense, Butterfly sings that "one fine day" her lover will return to her. Pinkerton, who had not taken the oriental marriage seriously, returns to Japan after three years, but with an American wife. On learning this, the despairing Butterfly takes her own life. *Madame Butterfly* is one of the most popular of all of Puccini's operas. *Sculptor:* Caesar Rufo. *Size:* 45mm. *Proof Edition:* gold on sterling.

HMS-33 / The Ram in the Thicket — c. 2600 B.C., Sumerian Much of what is known about the Sumerians — one of the earliest of the great civilizations of Mesopotamia that flourished 4,000 years before Christ in what is now Iraq — comes from archaeological discoveries. Among the most spectacular of these is the so-called "The Ram in the Thicket," unearthed in 1928-29 by Sir Charles Woolley from the ruined Sumerian city of Ur, about 200 miles from present-day Baghdad. The 20-inch high statue was found in an ancient royal cemetery and is believed to have served a religious purpose. Made on a wooden core, it is richly encrusted with gold, silver and semi-precious stones. This statue is the subject of the 33rd issue in *The 100 Greatest Masterpieces* collection of art medals. *Sculptor:* Georgann Schroeder. *Size:* 51mm. *Proof Edition:* gold on sterling. *Regular Edition:* sterling silver.

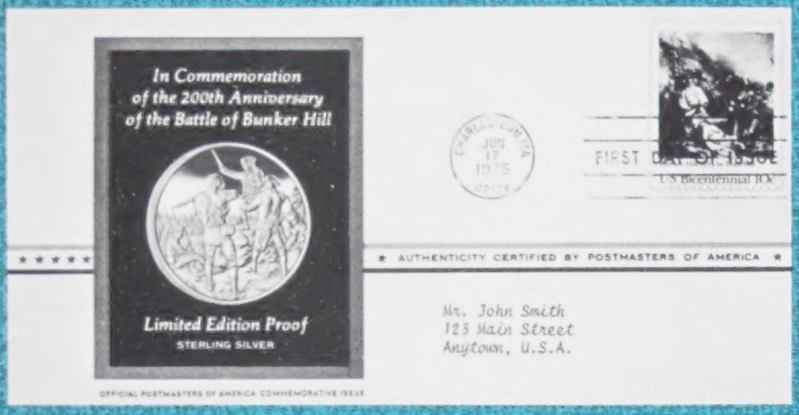
BBI-4 / Numbers—Moses Smites the Rock This silver tablet, the fourth issue in the *Books of the Bible* collection, portrays the instant when Moses, believing he is following the command of the Lord, strikes the Rock at Meribah, which then pours forth water so that the Israelites might drink. The scene is recounted in the Book of Numbers, the fourth book of the Bible. The Book of Numbers tells of the wanderings of the Israelites in the wilderness from the time of their exodus from Egypt until their preparation for entry into the promised land of Canaan. But because of murmurings among the people against God and Moses, not a single one of those who left Egypt survive to enter Canaan, save for Joshua and Caleb. These tablets are issued in Jewish, Catholic and Protestant versions. *Sculptor:* Jane Lunger. *Proof Edition:* sterling silver.


SPANISH GALLEON
Sixteenth Century
With its greater speed and ease of handling, the galleon became the major fighting ship of the sixteenth and seventeenth centuries. It was an extremely versatile type of vessel which was used by many European nations both as a warship and as a merchantman.

GSI-16 / Spanish Galleon The 16th ingot in *The Great Sailing Ships of History* collection portrays the Spanish Galleon. Introduced in the 16th century, the galleon was a major improvement over the broad-beamed ships that preceeded it. Like the galley, from which her name probably derived, the galleon was slim-hulled to give her great speed and ease of handling. Although galleons were also used both by the Venetians and the British, it was Spain that carried the development of the galleon farther than any other nation. Eventually, she became the backbone of the mighty Spanish Armada and made up the bulk of the treasure fleets that spanned the seas to bring gold and silver back from the New World to Spain. *Sculptor:* Daniel Stapleford. *Weight:* 1500 grains. *Proof Edition:* sterling silver.

FMR-3 / Private, First New Jersey Regiment This third pewter sculpture in *The Fighting Men of the American Revolution* collection, issued by The Bicentennial Council of the Thirteen Original States, depicts a private soldier of the First New Jersey Regiment. The battle-hardened men of the First New Jersey took part in a number of major engagements during the Revolution—from the Canadian Expedition of 1776, to Fort Ticonderoga, to the battles of Brandywine and Monmouth, to the final victory at Yorktown. This sculptured figure is depicted during the bitter Winter encampment of the New Jersey regiment at Morristown, New Jersey, during 1779-1780. The private is shown huddled over a small fire, attempting to keep warm. *Sculptors:* William Imrie and Clyde Risley. *Size:* approximately 4½-inches in height.

WNA-3 / The White-tailed Deer This third issue in The Franklin Mint's *Wildlife of North America* collection of sculptured pewter figures is of one of the most appealing of all the animals of North America. The white-tailed buck is an impressive sight with his full set of antlers. His slender legs and dainty hoofs enable him to run swiftly — often at speeds up to 35 miles an hour. And the powerful muscles of his upper legs give him the ability to bound over obstacles up to eight feet in height. In this sculptured work, the deer is portrayed leaping gracefully over a fallen log, perhaps to escape a predator. Closely protected by game laws, the white-tailed deer now flourishes throughout most of the United States. *Sculptor:* Ralph Berg. *Size:* approximately 3¼-inches in height.



POA-75-12 / In Commemoration of the Battle of Bunker Hill With the issuance of this 12th in a series of Medallic First Day Covers, the Postmasters of America mark the 200th anniversary of the Battle of Bunker Hill. The ten-cent stamp on this cover was designed by Bradbury Thompson of Riverside, California, and is taken from the John Trumbull painting, "The Battle of Bunker Hill." The design is dominated by the figure of the mortally wounded Dr. Joseph Warren, President of the Massachusetts Provincial Congress, who was shot down while defending Bunker Hill. The sterling silver Proof medal, sculpted by Gerald Miller portrays the beginning of the battle, as the American commander, Colonel William Prescott, exhorts his men with the now-historic order: "Don't fire until you see the whites of their eyes."

WLD-10 / The Rocky Mountain Goat One of the most unique and beautiful of all the world's wild creatures, the Rocky Mountain Goat is found only in western North America, from the northwestern United States along the Pacific coast of Canada to Alaska. In this, the tenth issue of The Official World Wildlife Portfolio of Big Game Art, artist Gary Swanson portrays a family of Rocky Mountain Goats as they survey their domain from a tiny, inaccessible ledge along the jagged southern coastline of Alaska. Each fine art print in this collection, issued by the World Wildlife Fund, is in full color and individually hand-signed and dated by the artist and measures 22 by 28 inches. Each of the ten original works of art in this collection depicts one of the world's most majestic animals.

Your Franklin Mint Representatives' Datebook

Your FM Representatives' Datebook

Following are meetings and other events at which Franklin Mint Representatives will appear during July, August and September. Representatives are available to coin clubs and service organizations for speaking engagements. However, because of the demands on their time, they cannot travel long distances unless they have several meetings in the same area. Members wishing to discuss representatives' engagements should call Mrs. Kathleen Miller at (215) 459-6120 for further details. Members who wish to attend particular meetings and require additional information should write to Collector Relations, The Franklin Mint, Franklin Center, Pennsylvania 19091.

July 16-18

Ed Quagliana

Land of the Sky Coin Show
Asheville Civic Center
Asheville, North Carolina

July 16-18

Ralph "Curly" Mitchell

Disneyland Coin Show
Disneyland Convention Center
Anaheim, California

July 22-27

Ed Quagliana

Olympic Monex '76
Exhibition Hall
Place Bonaventure
Montreal, Quebec, Canada

August 24-29

Collector Relations Staff

American Numismatic Association
National Convention
Americana Hotel
New York, New York

September 2-5

Ed Quagliana, Bill Krieg

Garden State Numismatic
Association Convention.
Hyatt House
Cherry Hill, New Jersey

September 10-12

Dan Harley, Bill Krieg, Virginia Culver

Illinois Numismatic Association
Convention
Holiday Inn
US Route 36 West & Wyckles Road
Decatur, Illinois

September 11

Ralph "Curly" Mitchell

California Wooden Money
Association Meeting
7:00 to 9:00 p.m.
O'Cathey's Museum
1351 Phillips Boulevard
Pomona, California

September 16-19

Ralph "Curly" Mitchell, Virginia Culver

North California Numismatic Convention
Jack Tar Hotel
Van Ness Avenue at Geary Street
San Francisco, California

September 17-19

Glenn Gundelfinger

Colorado/Wyoming Numismatic Association
& Cheyenne/Laramie Coin Clubs
Fall Coin Show
Little America
Cheyenne, Wyoming

September 17-19

Ed Quagliana

Virginia Numismatic Association
Convention
Twin Bridges Marriott
Washington, D.C.

September 18-19

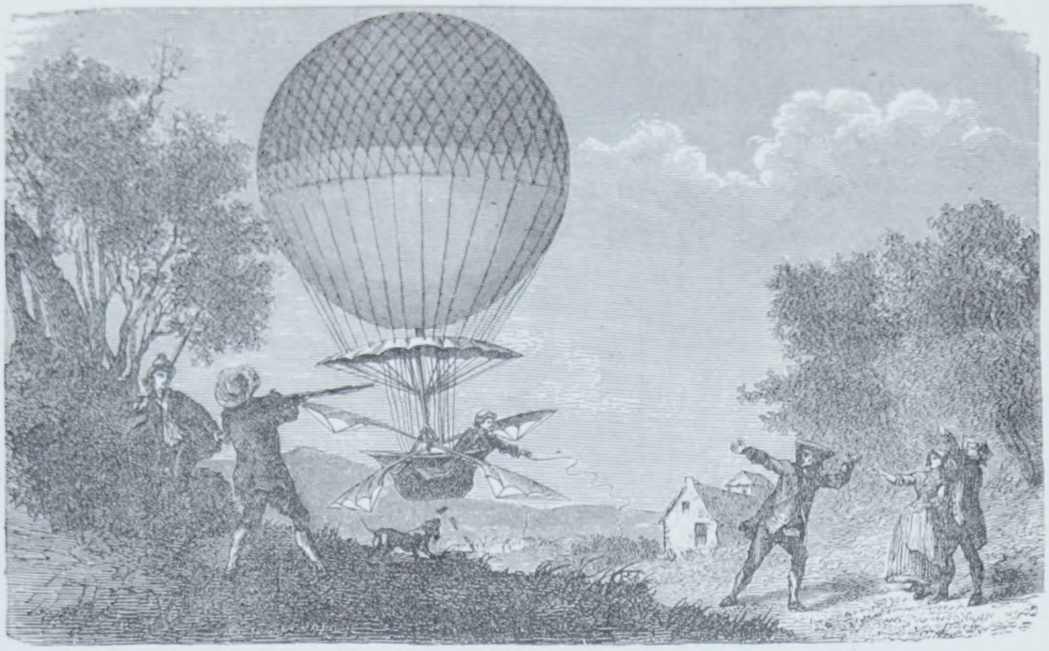
Dan Harley

Magic Empire Coin Club Show
Tulsa Civic Association Auditorium
Tulsa, Oklahoma

September 25-26

Dan Harley

17th Annual Money Mart
Stephen F. Austin Hotel
Austin, Texas



Pierre Blanchard startles the good farmers of colonial New Jersey.

THE FRANKLIN MINT
Franklin Center, Pennsylvania 19091

ADDRESS CORRECTION REQUESTED
FORWARDING AND RETURN
POSTAGE GUARANTEED.

IMPORTANT
DATED MATERIAL

BULK RATE
U.S. POSTAGE
PAID
The Franklin Mint